

Canadian

FILM

WEEKLY

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Says film censorship soon to be 'impossible'

Technological advances will soon allow individuals to play videotapes on their home television sets, thus making the provincial government's task of censoring movies highly impossible. On making this prediction in Toronto, Liberal MPP Hugh Edighoffer (Perth) felt that it was essential, until the removal of censorship, that the legislature, and not the police, should decide when censorship ought to be applied.

Mr. Edighoffer said that the censorship issue was split between "those who want complete permissiveness . . . and those who are appalled by the exploitation of sex and violence that today's freedom has engendered."

It was in this atmosphere that George Ben (L. Humber) has introduced an amendment to the Theatres Act to extend film censorship to cover videotape and "other modern methods of image presentation." He was under the opinion that as long as there is censorship, the power must "stay in the hands of the people acting through their elected representatives." When videotapes are sold or rented to the general public, the censoring of them will be impossible, he said. "But in the interim, I want us to go out of this in an orderly fashion."

Maxis . . . Minis . . . and Multis (Part III)

What does the future hold for mini theatres? Like all businesses, franchised or not, some will succeed and others will fail. The chances of a motion picture mini failing are relatively greater than those of a hamburger stand or motel. Overhead, large or small, is inexorable and continuing. Success depends solely on the drawing power of the current attraction — and there is no continuity of "custom" as there is in other businesses.

It follows, therefore, that all projected grosses of mini theatres, are merely guesstimates. No one knows, for certain, what films will be made in 1971, or any year thereafter, nor how many. One



ENTHUSIASM — University students lined up outside Winnipeg's Capitol Theatre for a sneak preview, at midnight, for Paramount's new release, *The Lawyer*. Local radio stations co-operated to such a great extent that the results of the screening were extremely favourable.



WORLD PREMIERE — The world premiere of Warner Brothers' *Woodstock*, on March 25, attracted approximately 1,800 kids to Toronto's Uptown 1 Theatre. The event was sponsored by radio station CHUM/AM-FM in aid of its charity Kids' Crusade. *Woodstock* is a film record of three remarkable days last summer when 400,000 young people came together in order to hear some of the most significant representatives of today's popular music.



OUR BUSINESS by N.A. Taylor

may assume, that, barring acts of God, there will always be a supply of beef for hamburgers. One may also expect that there will always be films (new or old) available for showing. However, the number of "hit attractions" is strictly conjectural.

It has been proven that "box-office blockbusters" can amass enormous grosses — in small capacity theatres. However, there is a great advantage in having a larger number of seats for weekends, a period when business is naturally better. In larger centres a mini theatre of, say, 350 seats capacity,

may hopefully do business every day of the week — which it must do in order to come out on the black side of the ledger. However, in order to really hope for success it would seem to be much more plausible to plan mini theatres as duals, triples or quadruples — as location and potential draw dictates. But as a simple case let us consider the mini dual.

For a not unreasonable extra sum of money, instead of a 350 seat mini, one could build a dual holding 250 and 150 seats, or 300 and 150 seats (or some such combination). With the showing of two

Warner's *Woodstock* big success in 7 engagements

Warner Bros.: *Woodstock*, has broken house records in all seven of its initial engagements.

In its first four days, the Technicolor film, which began all seven engagements on Mar. 26 grossed \$38,326 at the Trans-Lux East, New York; \$29,053 at the Cinema, Washington; \$22,517 at the Uptown I, Toronto; \$16,074 at the Coral, Coral Gables; \$20,787 at the Preston Royal, Dallas; \$27,989 at the Cheri, Boston, and \$28,352 at the Fox Wilshire, Los Angeles.

Previously, *Woodstock* set opening-day marks of \$8,711 at the Trans-Lux East, \$7,071 at the Cinema, \$4,242 at the Uptown I, \$4,941 at the Coral.

Columbia holds major sales convention

Columbia Pictures recently held a sales convention at the American Hotel in Miami Beach, Florida. The convention, which was the first major meeting in the current Torch Of Leadership Sales Drive, concerned the sales approach to the company's future product and was attended by branch managers from Columbia's eastern and southern divisions. Representing Canada were Harvey Harnick, general manager, and Irving Fogel, sales manager.

different attractions simultaneously, the exhibitor can cater to the entertainment desires of two segments of the public, rather than one. If interest fails to materialize on one of the films, the other may "pack them in" and, possibly, the first may benefit from overflow. And mid-week grosses must, perforce, be higher for the very same reason.

There is yet another aspect to be considered. Many mini theatres, in the United States, are geared to operate in 16mm. The improved projection and sound equipment, now available, makes it entirely viable for small theatres. And this is a matter to which all operators of theatres in small situations should give earnest consideration.

(To be Continued)



MEMORABLE LUNCHEON — Variety Club of Ontario Tent 28 went out of its way to make sure its March luncheon would be a memorable affair. And it was. Top left photo shows Carol Channing wowing the gathering with her zany antics, as Chief Barker Sam Shopowitz and Stan Sobol beam approvingly. Top right photo shows Bob Hall, actress Nicole Morin, Al Dubin and actress Barbara

Hamilton. Bottom left photo shows an inspiring moment during the luncheon when one of the boys from the Variety Village for Handicapped Children spoke of his training at the school to prepare him for a normal life. Bottom right photo shows Carol Channing hilariously reacting to Rich Little's devastating impersonation of her. —Photos by Len Bishop

Looking Ahead

10 Rillington Place, the story of mass murderer John Christie, will be brought to the screen as a Filmways production for **Columbia Pictures** starring **Richard Attenborough**.

Based on the book by Ludovic Kennedy, **10 Rillington Place** will be directed by **Richard Fleischer** with **Martin Ransohoff** as executive producer. **Leslie Linder** and **Basil Appleby** will produce the film, with shooting set for early spring in England.

The crimes of John Christie, which resulted in an innocent man being executed before Christie was himself caught, have been the subject of numerous newspaper and magazine articles over the years.

Paul Mazursky and **Larry Tucker** will produce their original screenplay **Alex in Wonderland** for **MGM**.

Donald Sutherland, who stars in **M.A.S.H.** and **MGM's** soon-to-be-released **Kelly's Warriors**, will star in the **Coriander Production** which begins location shooting in Southern California in May, with **Mazursky** directing.

Peter Finch replaces **Ian Bannen** in **John Schlesinger's Bloody Sunday** now filming here for **United Artists** release. **Bannen** was forced to withdraw from the cast because of pneumonia.

Finch will be seen as a doctor, who is involved in a triangle also comprising a young artist, played

by **Murray Head**, and the artist's mistress, **Glenda Jackson**.

Donald Sutherland has been signed to co-star with **Jane Fonda** in the **Alan J. Pakula** production of **Klute** for **Warner Bros.**

Sutherland, who scored with his stellar performance in "**M.A.S.H.**," will portray a small-town policeman who comes to New York on an assignment in **Klute** an original screenplay by **Andy and Dave Lewis**.

Pakula will produce and direct **Klute**.

MGM's The Same Skin, starring **Peter O'Toole** and **Susannah York**, has been retitled **Brotherly Love**.

A **Windward Production**, **Brotherly Love** is the story of a highly unusual relationship between a brother and sister from an aristocratic Scottish family. The film was shot entirely on location in Ireland.

Cover Me Babe has been set as the final title for **Run Shadow Run**, a **Lester Linsk** production for **20th Century-Fox**.

Noel Black directed the off-beat drama of a graduate cinema student which stars **Robert Forster**, **Sondra Locke** and **Susanne Benton**.



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Editor: **ED HOCURA**

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NATIONAL ASSOCIATION OF THEATRE OWNERS, INC.
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RESOLUTION

WHEREAS American exhibition has always found Metro-Goldwyn-Mayer to be a reliable source of superior film product over the past 45 years, and

WHEREAS that company has in recent times encountered adverse financial circumstances which have hindered its progress, and is currently seeking to ameliorate its situation with the efforts of a new management and an extensive sales drive, and

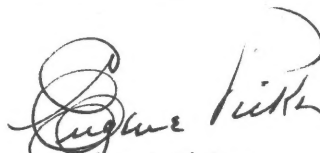
WHEREAS the National Association of Theatre Owners wishes to render its fullest support to Metro-Goldwyn-Mayer in the playoff of ten of its films which will be available for release this Spring, and NATO believes the accomplishment of this objective will be a valuable step toward assisting the company to attainment of a fair measure of financial stability, and

WHEREAS it is in the decisive interest of theatres everywhere to have Metro-Goldwyn-Mayer maintain its long standing rank as a key supplier of outstanding film fare,

Now, therefore, be it resolved that the Executive Committee of the National Association of Theatre Owners urges all NATO members to give the most vigorous support to the Metro-Goldwyn-Mayer roster of product noted above, with the expectation that this cooperation will be beneficial to the entire motion picture industry.



March 13, 1970


Eugene Picker
President



**NATO IS BETTING ON MGM'S
WINNING HAND THIS SPRING.**



Goodbye, Mr. Chips

Peter O'Toole and Petula Clark give warm and stirring performances in this unforgettable love story.



The Walking Stick

Samantha Eggar as the girl who is deceived and seduced by David Hemmings, artist, liar, lover — and jewel thief.



My Lover, My Son

Romy Schneider stars as a woman torn between love for her son, her husband and the sexual fantasy of her dreams.



2001: A Space Odyssey

Stanley Kubrick's mind-bending excursion through time and space is the cinema's ultimate trip.



Captain Nemo

Robert Ryan, Chuck Connors, Nanette Newman and Luciana Paluzzi in an underwater super science fiction adventure.

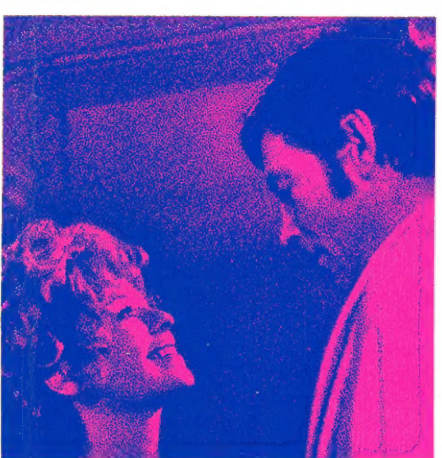


WHO SAYS THERE'S A PRODUCT SHORTAGE? TAKE A HARD LOOK AT THESE 10 MOVIES FROM MGM, AND DEAL YOURSELF A WINNING HAND WHEN YOU NEED IT...



Zig-Zag

George Kennedy, Eli Wallach and Anne Jackson in a story of a murder, a kidnap, a frame-up as a man races time, the police and his life for reward money.



Brotherly Love

Peter O'Toole, Susannah York and Michael Craig are a bizarre triangle of love between brother, sister and husband.



The 5-Man Army

Five "specialists" join forces to execute a fantastic gold robbery in turn-of-the-century Mexico.



Ben-Hur

Charlton Heston and an international cast star in this epic about man's passion and desire.



How The West Was Won

An immense spectacle with the screen's greatest array of stars becomes an explosive entertainment as the American West is conquered.



CENTRE PAGES



**BUY A MOVIE
(OR TEN) FROM MGM
AND DEAL YOURSELF A
SHARE OF THE WINNINGS!**

movie reviews

By GARY TOPP



Meet The Boys In The Band

The Boys In The Band (National General Pictures)

Mart Crowley, author of *The Boys In The Band* . . . "I don't remember how long I thought about writing *The Boys In The Band* specifically, but it was sort of brewing around in my head for easily six months before I wrote it. It had long occurred to me that it would be a good situation for some people to get drunk at a party and let their hair down and all, call up the person that they loved, on the telephone."

Crowley's play is about nine men, eight of whom are homosexual. They are simple, human people; they have the same problems in their love relationships as heterosexuals do. *The Boys In The Band* is as much about love and need as it is about homosexuality — "in affairs of the heart, there are no rules".

The basis of the play/film is the throwing together of four male couples at a birthday party, the reshuffling of the partners, and the addition of a 'straight' fellow who eventually becomes the catalyst in a *Who's Afraid Of Virginia Woolf*-type game of Truth or Consequences, in which the prize is a loss of dignity.

What results is a totally entertaining, but not-so-powerful work. All of the original actors who created Crowley's play on stage appear in William Friedkin's (*Good Times*, *The Night They Raided Minsky's*, *The Birthday Party*) film adaptation, and they all tackle their roles with great fervor. The director has excitingly compacted all of the elements of the stage production into a motion picture which I'm sure has enlarged upon the feeling of the live-performance.

Crowley's much expanded film scenario, I feel, is far too sensational about its homosexual attitudes. It gradually becomes nothing more than a very amusing movie, when it was intended to be, and could have been, something with far greater significance.

"Despite its reputation", director Friedkin says, "*The Boys In The Band* is not avant-garde in any way. Nor are its ideas avant-garde. It possesses the unities of time, place and action. It has a beginning, a middle and an end. The characters are very clear. *The Boys In The Band* is in large part about 'Who I am', 'Who are you?', 'Can I live with what I am?', 'Or do I hate myself?'. These are very basic problems."

La Femme Infidele (Cinepix)

Claude Chabrol is perhaps the French cinema's foremost Hitchcockian. His new film, *La Femme Infidele*, is his first since *Les Biches* and is a perfect example for analyzing his own basic theories. Chabrol has approached Hitchcock's art on the basis of psychological suspense, but has created a wholly original thriller concerning a wife and her cuckolded husband. The director (who also wrote the screenplay) mixes raw humour with tragedy and psychological probing; mixing his moods freely and confidently.

La Femme Infidele is, at its simplest, a story of infidelity, jealousy and revenge — three basic ingredients for this type of film-making. A wealthy Parisian insurance man (Michel Bouquet) gets the feeling that his young, attractive wife (Stephane Audran — Chabrol's wife) is not being loyal to him. He engages a private detective to follow her — his suspicions are finally confirmed. Finding the whereabouts of his wife's lover, a writer, the husband pays him a visit at his home. They talk (in a Bob & Carol & Ted & Alice manner) and in the end, the jealous husband kills the scoundrel (in the manner of Hitchcock's *Psycho*).

Chabrol is a first-rate creative artist, and it shows in his film. It is an extremely skilful drama, beautifully acted and, altogether, quite a gripping experience.

In the olden days of motion pictures, when Hollywood producers parcelled out 500 features each year, the studios bought ideas and stories, and the directors had little or no say in what they produced. The results were inevitable — repetitious nonsense, movie after movie. Today, the director is usually the boss, and for this reason, artists like Chabrol have only made a few movies recently. They decide what interests them, and they go ahead and make a carefully executed film. *La Femme Infidele* is devoted to the proposition that the old formulae, if not the greatest, are still more entertaining than most — if they are done with taste and know-how. Chabrol has taken something stagnant, and has enriched it into something engrossing and terribly graceful.



MICHEL BOUQUET and STEPHANE AUDRAN

M.A.S.H. to be U.S. bid at Cannes Film Festival

"M.A.S.H.," 20th Century-Fox's record-breaking comedy, has been invited as a U.S. entry to the forthcoming Cannes Film Festival.

The smash attraction, which is playing to capacity audiences in all of its domestic engagements, will be shown in competition at the Festival on May 12.

The international event, the most prestigious of all festivals, will be held from May 2-16, inclusive.

Attending the fete, in conjunction with the showing of

"M.A.S.H.," are the film's producer Ingo Preminger, director Robert Altman, screenplay writer Ring Lardner, Jr., and featured player Sally Kellerman.

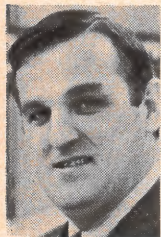
Universal's Airport breaks RCMH records

Ross Hunter's *Airport*, for Universal, has registered the largest Easter attraction opening week mark in the history of Radio City Music Hall in New York by grossing \$243,245. The seven-day figure also represents the largest opening gross for any film in the history of Universal Pictures.

IT'S MY BAG

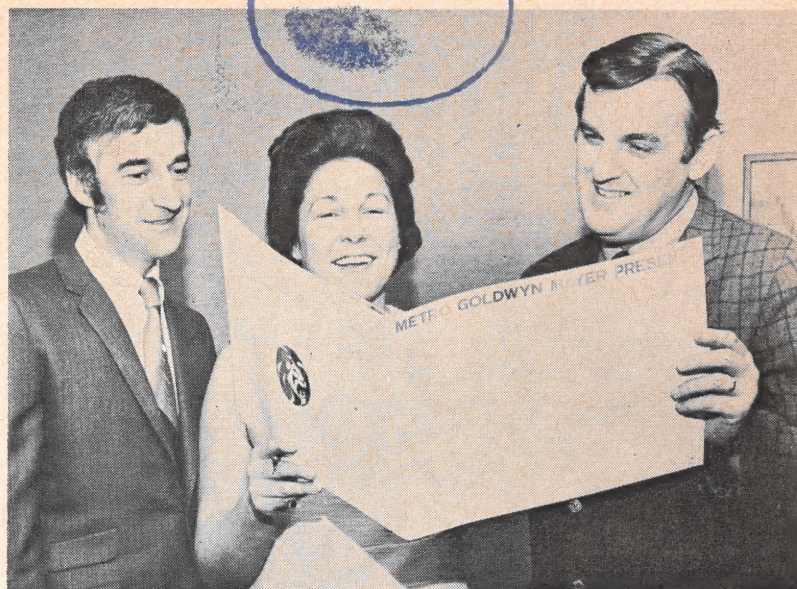
By Ed Hocura

As far as **Ron Emilio** and **Hilda Cunningham** are concerned, the letters **MGM** stand for more than **Metro-Goldwyn-Mayer**. They feel it also stands for Many Great Movies. Recently returned from a three-day visit to Hollywood, the Canadian general manager and director of publicity for the company were confident that **Leo the Lion** will have something to roar about in 1970. And they based their feelings on what they saw and heard during the sales and promotion meetings. Just before he left for a two-week holiday in Florida, Emilio set the wheels in motion for a three-month sales drive of **MGM** pictures. "These are 10 films that the **National Association of Theatre Owners** told members at its annual meeting to get behind and support. It was the first time **NATO** had ever gone out of its way to pledge financial support from its members to book a particular company's product." Emilio is hopeful that Canadian exhibitors will do the same. "I got an inkling that they would when I started getting phone calls from exhibitors who wanted pictures in a hurry to replace their Easter attractions that didn't live up to expectations." Not a gal to take what she says about her company's product as expected enthusiasm, **Hilda Cunningham** will soon begin to beat the publicity drums for **MGM's** summer releases.



"We saw these four films in rough form, but it really didn't matter that much. **The Strawberry Statement**, **The Magic Garden Of Stanley Sweetheart**, **Kelly's Warriors** and **The Moonshine War** are the kind of films that are going to make my work a lot easier. All have pertinent things to say, and they say it in an entertaining way." With everyone talking about making their own versions of **Midnight Cowboy** and **Easy Rider**, **Ron Emilio** emphatically feels that the new **MGM** is not interested in copying anyone else. "That's the last thing they want to do. They feel they have the creative talent to be completely original in what ever they produce. For example, they are preparing a film on the drug problem (**Speed Is Of The Essence**) that is going to look at the seriousness of the problem from a fresh angle. They don't intend to show drugs as a pleasant escape from a life, but as a deadly killer. Similar to how **The Lost Weekend** showed what happens to alcoholics." Both **Ron Emilio** and **Hilda Cunningham** felt that hearing **Herbert F. Solow** (vice-president in charge of production) talk about **MGM's** future production plans dispelled any fears they might have had that the company was tottering on the brink. "Far from it," Emilio said. "When he talked about dozens of films being in various stages of development, he didn't sound like a man who brought us to Hollywood to spread a lot of gloom. He was excited about what he had to tell us, and we felt the same way listening to him." What with a three-month sales drive launched, and a steady flow of pictures guaranteed for well in to 1971, all signals are "GO" for **MGM**. Now if only the newspapers and **Time** magazine would publish an upbeat story about the new **MGM** for a change. That would really make **Ron Emilio's** first few months in his new position the happiest days of his life.

NAMES THAT PASS IN THE NIGHT: Sorry to hear that **Lloyd C. Pearson** has left his position with General Sound and Theatre Equipment Ltd. Here's wishing him the very best in whatever venture he plans to go into in the future. From the first moment we met, he never failed to give me a boost with his kind words. . . **United Artists** is trying a different approach in promoting publicity for its upcoming release, **The Hawaiians**. Instead of sending one of the stars or director who worked on the sequel to **Hawaii**, **UA** has assigned the job to **Doris Nieh**, a sultry Oriental beauty who worked as special still photographer during the production of the **Charlton Heston** vehicle. Also a sometime actress, who played bit roles in **The Sand Pebbles** and **Hang 'Em High**, Miss Nieh promises to be an interesting interview this week for the Toronto news media. . . It went unnoticed in all of the Toronto reviews for **M.A.S.H.** that there was another Canadian actor in the cast besides **Donald Sutherland**. He was **James Douglas**, an actor I fondly remember from **Crest Theatre** production a few years ago when I was covering the theatrical beat for the **Hamilton Spectator**. Because there already was another **James Douglas** in Hollywood, the one from Toronto now, calls himself **J. B. Douglas**. You'll spot him in **M.A.S.H.** as the army officer in the Tokyo hospital where **Sutherland** and **Elliott Gould** perform an operation in their golf clothes. . . While **Carol Channing**, **Johnny Wayne** and



Ron Emilio, Hilda Cunningham and Ed Hocura look over the lineup of movies **MGM** plans to release in the coming months. (Len Bishop photo)

Rich Little got to perform at last month's **Variety Club of Ontario** ladies' day luncheon, **Nicole Morin** stole the show from these steller stars without saying a word. All she did was take deep breaths to do it. The French-Canadian gal with dazzling dimensions is currently appearing in **Spring Thaw**, and I'll bet every red-blooded male member of **Variety Club** made it a point to catch her in the show. But not me because I'm a born coward. . . **Bob Yankovich**, who handles the publicity chores for **Paramount Pictures in Canada**, has every right to gloat these days. He didn't think for one minute that scathing reviews would hurt **The Adventurers**. And he was so right. Incidentally, a tip of the hat to whoever thought of the ad for **The Adventurers** that appeared in the **Toronto Star** and **Telegram** showing photographs of patrons who saw the film — and enjoyed it. A refreshingly different approach in theatre advertising. . . **Greame Fraser** of **Crawley Films** is not a guy to turn out a monthly newsletter without making sure that he writes something that someone else doesn't feel is worth repeating. As witness his quote of the month: Films are made by directors in their thirties, for producers in their forties, for distributors in their fifties, for exhibitors in their sixties, for teenagers.

What Do You Say To A Naked Lady? (United Artists)

Remember **Allen Funt's** **Candid Camera** television series? The program was one of those ethically unjustifiable creations which thousands watched every week, laughing at the guinea-pigs rather than with them.

In **What Do You Say To A Naked Lady?**, his first feature film, **Funt** applies the same peephole camera and discovery ideas to situations involving sex and nudity. Although the film is by no means a masterpiece, or even one that demands second thoughts, it does contain a few genuinely funny situations, and it does mimic, rather well, some of the ridicule and clumsiness of today's sexually transitional period.

The content of the movie alternates between confrontations (a naked lady emerges from an elevator to ask directions from people standing there; a college class in sex education is addressed by a bare, female teacher; a girl on the street begs strange men to kiss her; a marble statue keeps dropping its fig leaf; a nude male model converses with middle-aged women who have been lured into the art studio; a nude female hitch-hiker stops traffic) and interviews (question and answer periods with audiences attending private screenings of **Funt's** film; discussions with a prostitute; talks with teenagers about their sex lives; an interviewer attempts to get a strange man to go to bed with her).

What might have made an exceptional short movie, is carried on a little too long. **What Do You Say To A Naked Lady?** has its possibilities, but **Funt**, who turns out to be more of an exhibitionist than many of his nude characters, has a definite problem with his decisions as to what is funny, and to what is merely pure sensationalism. Once he is able to get over this handicap, and once he realizes that in certain instances, short films are more suitable than those of feature length, he will no doubtedly come up with a more entertaining work.

— GARY TOPP